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wrapped up in silk, however, and kept in wooden boxes, and are only exhibited on grand occasions.

#### SPANISH AND FRENCH POINT LACE.

LACE continues to be so fashionable, not only for ladies' costumes, but for the decoration of mantels and other objects of furniture, that our lady readers will thank us for resuming our remarks on the subject, which had to be broken off some months ago by press of other matter. The illustrations given on this page of Spanish and French point, we are sure will be regarded with interest in connection with the specimens of rare Italian laces illustrated in the second number of the first volume of THE ART AMATEUR.

The real Spanish point work—raised and flat—closely resembles Venetian point. The impulse to this sumptuous lacework seems to have been given first through the Moorish embroideries, for which the Spanish Arabs occupying the kingdoms of Valencia, Murcia, and Andalusia during the Middle Ages, were famous, and then through the school of embroidery established by Philip II. in the convent of the Escorial toward the end of the sixteenth century, and flourishing after the expulsion of the Moriscos in 1610, where exquisite needlework was wrought under the direction of Fray Lorenzo di Monserrate and Diego Rutimer, after the designs of Tibaldi and other great painters. The influence of this school explains the superiority of design in point laces of Spanish origin. The scrollwork of ornamented fleur de lys, acanthus leaves, and connecting stalks shows far more graceful and easier lines than may be observed in Venetian point. This work was restricted to a few nunneries, and practised there almost exclusively for the adornment of the innumerable churches, saints, and priests; but very little used for profane dress, as contemporary portraits show. Admirable specimens of this gorgeous point are preserved in the cathedral of Toledo, where a complete set of vestments and altar fronts, richly embroidered and trimmed with lace, exists for every one of the principal feasts of the year.

A beautiful specimen of Spanish raised point, exhibited at the South Kensington Museum, consists of chasuble, stole, and maniple, with a corporal or small square to place the sacramental cup upon. Nothing can surpass this priceless lace in beauty of design, marvellous workmanship, and matchless preservation; and the cost, £200, for which the treasure was purchased, must be considered very moderate.

Scarcely any other old point has been so frequently imitated as Spanish raised point. The flowers and stalks were either formed with tape or braid, or cut out from solid linen, the outlines buttonholed, and the raised parts sewn on. These imitations are a mockery of the old work, and are valueless.

Sometimes pieces occur more or less skilfully made up of detached flowers and stalks; they are most valuable to the collector, as they frequently contain fragments of point work made at different periods, and in localities widely apart.

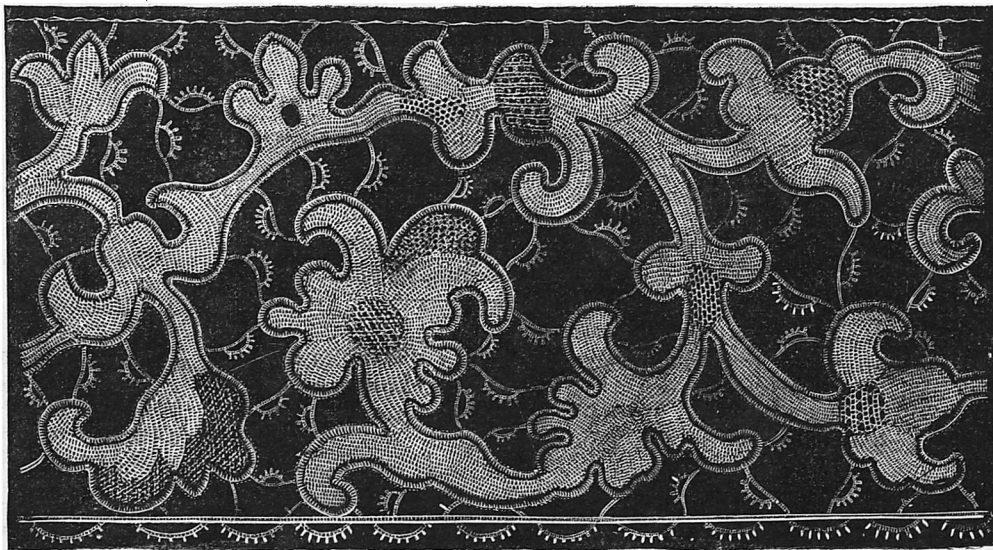
Flat Spanish point has the appearance of unfinished raised point, with the relief work omitted. Specimens are scarce.

The manufacture of point lace in France was established by Colbert under singular circumstances. The French nobles would lavish their substance in the purchase of the costly laces of Venice, Genoa, and Flanders, and persisted in squandering thousands of

livres. The most stringent ordinance prohibiting all foreign points, and even French laces exceeding an inch in width, was simply laughed at; whereupon Colbert bethought himself of the shrewd expedient of draining the purses of his countrymen into his own exchequer; he set to work to have the coveted Venetian and Spanish points produced in France, and he succeeded well in his effort. Under Colbert's auspices Mme. Gilbert, a native of Alençon, procured thirty Italian laceworkers from Venice, and started the manufacture of point lace work at Colbert's Château de Lonray, near Alençon. The early points de France made at Lonray were a close imitation of raised Venetian and Spanish points as far

ing replaced by parchment and small gilt spangles let into the edge at intervals, a tuft of colored ribbons on either side. A pill box cut down a little, and a brim of black paper added, makes a sailor hat, or, with a silk bag inside, serves to contain sweetmeats.

The "wish-bones" of fowls may be dressed as sailors, or nurses. The head is made of wool and sealing wax covered with white calico, which should be slightly painted for the face. The two bones make the legs, the upper portion being stuffed for the bodies. And the shell of a lobster can be turned to very good account, especially if converted into the semblance of Oxford and Cambridge Dons. Two of the lobster's legs make the man's legs, and must be fastened to a square piece of wood for a stand; the outer shell of the body must be placed upright and stuffed, the stuffing covered in the front with black velvet made to look as much like a waistcoat as can be, with a row of steel beads down the front for buttons. Two more legs make arms, and a piece of newspaper placed in them keeps up the delusion. The pincer ends of the claws, with tiny spectacles across them, and a college cap poised on the top, form the head-piece. Sometimes, however, a piece of colored candle is moulded into a capital face, with beads for eyes, and fuzzy bits for whiskers, hair, and mustaches. An academic robe depends from where the shoulders should be.



SPANISH FLAT POINT (RENAISSANCE STYLE).

as workmanship was concerned; but the design appears considerably improved, with the Spanish style for basis. The pattern as a whole shows less stiff and more easily flowing lines. Fleur de lys and rigid stalks are more or less discarded for a graceful scrollwork of acanthus leaves, terminating and interspersed with star and rose-shaped flowers. The relief ornamentation of the raised work was even richer and more elaborate than in Spanish points.

#### DOLL FURNITURE.

SOME ingenious methods of making dolls and doll

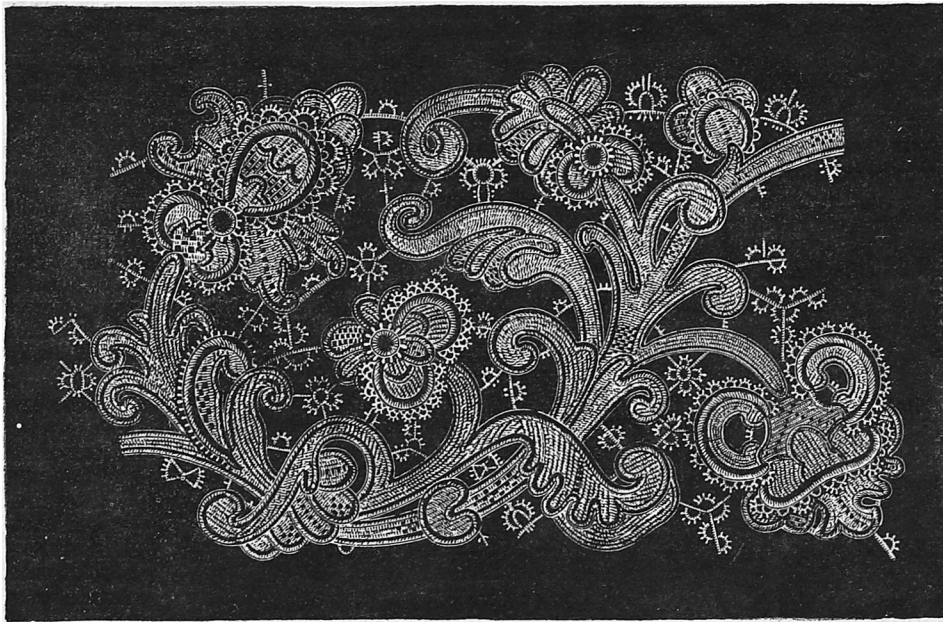
Round strawberry baskets can be covered either with chintz or with muslin over pink or blue calico, and fitted up as a complete doll wardrobe, small china dolls dressed as babies occupying the centre, and white frocks and under linen, hood, cloak, sponge (in sponge bag), and all the details of baby toilette, filling the several pockets. One of Colman's mustard boxes, set on end, with two shelves at equal distances, makes a good doll's house, the nursery at the top, the drawing-room below, and the kitchen under that. Paper the walls, carpet the floors, and then proceed to furnish.

Seidlitz powder boxes are easily converted into beds; the depth of the box is cut down to half, the lid is sewed edgewise to the top, and widened a little for the overhanging portion, and then the whole is covered with chintz, and furnished with bed, pillows, sheets, and blankets.

There is an evident revival of the taste for antique jewelry, and that for Japanese designs in gold is dying out. Coins of gold and of silver are set now as pins, necklaces, and bracelets. One of the favorite gold coins for scarf-pins is one of Philip of Macedon, the father of Alexander the Great. It has a fine profile on one side and a chariot and horses on the other, in commemoration of the victory the king carried off at the Olympic games. These coins ought not

to cost more than from twelve to eighteen dollars, according to the state of preservation they are in. The silver coins of the Roman emperors are also much used by jewellers.

A charming manner of decorating a panel on a wall or the pier between two windows is to cover the space to be ornamented with tulle, the meshes of which are as large as possible. This at a short distance does not hide the painting or the paper on the wall, and it makes an excellent groundwork on which autumn leaves and ferns can be pinned to form very ornamental designs.



POINT DE FRANCE (LOUIS XIV. PERIOD).

furniture out of the simplest materials are thus described by an English writer: Very pretty toy ottomans are made of common spools, the seats of cardboard, and stuffed, and single seats by simply putting each spool in a chintz bag, with a little wadding at the top, and a piece of ribbon tied in the centre. A cigar box, set on end, varnished, and fitted in with shelves, is transformed into a wardrobe, and without shelves, merely with largish dress hooks, fastened round with small tacks, it makes a hanging wardrobe. A sardine box, cut in half, and bent into shape, makes a doll's fender. Toy tambourines to attach to dolls dressed as gypsies, are made out of the lids of pill boxes, the cardboard be-